



THE IDEA OF ENLIGHTENMENT IN THE CREATION OF BEHBUDI

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ABSTRACT

Behbudi's work entered the literature of Turkestan in the early twentieth century as the leader of the Jadids. He wrote the drama "Padarkush" in 1911 and laid the foundation for Uzbek drama. He created the drama "Padarkush" on the basis of folk traditions as a real picture of life in Turkestan. He showed in practice that ignorance is inferiority.

The demise of the country through ignorance has proved that children are becoming father killers. His drama "Padarkush" plays an important role in educating the Uzbek nation in the spirit of enlightenment in Turkestan.

KEYWORDS: *ignorance; caravan leader; dramaturgy; ignorance; theater; tragedy; ignorance, filth; negligence; pesa.*

DISCUSSION

According to intellectuals, after graduating from high school, our young people should study for a doctorate in law in St. Petersburg and Moscow, law, engineering, judiciary, industrial science, economics, wisdom, teaching. Not only that, we need to send our children to France, America, Istanbul for education. In this regard, it is necessary to learn from the rich people of the Caucasus, Orenburg, Kazan. It is worth noting that they pay special attention to the education of poor children. The above statements by the intelligentsia are the result of Behbudi's high artistic skills. An extremely compact, short scene - through the line, the author manages to more vividly embody the character of the rich. Through such typification, Behbudi creates a generalized image of the greedy rich in Turkestan.

How does an intellectual react to the richness of the thoughts he expresses with sorrow? He sighs as he leans to one side in his seat. It is here that Behbudi's artistic mastery becomes even more apparent. Unable to tell the rich intellectual to go out, he said to the servant, "Leave my place, I have fallen asleep, there is a lot of work tomorrow, I have to go to bed for a while." Here is the image of the rich man. Through a brief thought, he was able to show his true inner world, his attitude to the painful thoughts expressed about his people, his nation.

Some of our researchers contrast the image of the teacher and the intellectual with him (1).

In fact, the author's goal was to develop the image of the teacher through the image of the enlightened. That is, this is evident in the interpretation of life by linking religious science with secular science. Life experience led to the creation of these two twin images. Behbudi's views are embodied in these images.

Researcher A. Aliev wrote the following about this image: "The image of the intellectual in the poem fully reflects the views of Behbudi and the whole Jadid movement on the education of youth, science - enlightenment, education, school - education. In this symbol, the call to awaken from the slumber of ignorance is expressed"(2).

The image of life in the drama is simple. But in this day-to-day past, the playwright simply sees the tragedy of society in the background, for the fate of the children who have borne the brunt of society's tragedy is a sign that society's foundations are cracked and shaken. During the course of events, the activities of the participants are first of all reflected in their behavior - actions, status, words, speech, in accordance with the laws of the drama genre. In the monologues formed as the most important artistic medium in the play, the dramatic situations are summed up at one point. It is at this point that the inner experiences of the participants, the uniqueness of the spiritual world, emerge - a series of foggy views.

In the first act of the drama, the characters who are rich and opposed to his son are depicted as



Domla, Ziyoli's pain, anxiety, spiritual turmoil in his heart, and torments that irritate his heart.

The intellectual first said to the rich man, "I intend to tell you about science. Perhaps rich people like you should strive to educate the children of the nation." At the end of the first act, he saw that the rich man did not encourage science. "May the Ummah have mercy on Islam, especially on us Turkestans," he said. The intellectual state - creates experiences in the psyche.

The plot of the work is a bright page from the negative consequences of the colonial regime of Tsarist Russia. The difference of the drama from other works is its originality. The work is not only chronologically important, but also artistic and skillful. The composition of the drama is compactly constructed. The system of images is applied in place, appropriately. The second image that follows one image complements the other. At the same time it shows the structure of the drama as a whole.

The drama shows that due to the colonial policy, alcoholism and domestic violence have started to spread among the local population, especially among the youth. In order to illustrate this issue in a drama, the author uses a number of secondary images. One such figure is the Armenian Artun. She started a lucrative pub, and "ugly" women like Lisa began to follow local youths. Such disruptions are troubling to progressives like Behbudi, who are tracking the upbringing of young people and dragging them into ruin.

Artun is the main reason for the increase in the number of liars in the drama. Because the tavern he opened leads young people to rudeness. It only drags on to evil, not to good. There are a few other images that are familiar, violent, because of the tavern. They enter the scene through the actions of the gangsters gathered around Artun's tavern - Tangrikul, Davlat, Nor, Boy's son Tashmurad pesada. It's a bunch of young people drinking in Artun's tavern. He raises his glass and says, "Body enters - joy comes out." They say nonsense, nonsense, which comes to their minds with the power of alcohol. It's all "Oh Lizajon, oh Lizajon, where are you!" they shout. Liar, children praise Tashmurad and drink to his health one after another. He treated her falsely and lied, "O rich man, we are poor. What about you? There is no money in your pocket," they said, stirring Tashmurad even more and twisting him.

The liar sitting in the pub is not making enough money for the elevators to bring Liza. Their only hope was from the rich man's son Tashmurad.

The state gave the leader of the group, Tashmurad, the idea of theft. He is the first to offer to steal money from the rich man's house. He also made the plan. The State that also remembered Lisa first.

The image of Lisa embodies a spiritually, morally depraved wife. It seems that this image needs to be interpreted more broadly, but the playwright

must have thought of censorship. But even in short appearances, it is clear what features this image has.

The force that brings the naughty children together is Artun. He is a person who is at the forefront of moral depravity. Uncle Artun deceives the elevators. Because he sells beer in large quantities and misleads Muslim children, which is also an understatement. He deliberately uses Lisahan as an object in order to gain wealth. He organized the brewery to achieve his evil goals. Artun and Lisa are not at all interested in the fact that the upbringing of young people is deteriorating. The elevators are forced to take the path of theft to find the money that Artun and Lizaxon demanded.

Behbudi does not mean that every child is an enemy to his parents and family, in which case there is no intention to mediate between the parent and the child. However, there is an emphasis on the role of parental responsibility in the upbringing of children, the role of the chosen method of upbringing in the physical and spiritual development of the child. The drama is only meant to arouse hatred, to warn people, against the criminal acts that take place because of ignorance, ignorance, illiteracy, and ignorance. If Boy had taught his child by following the words of Ziyoli and Domla, Tashmurad would not have joined the evil circle, that is, the liars like Nor, Davlat, Tangrikul, would not have gone to the taverns, would not have met Artun and Lisa.

Tashmurad suddenly becomes accustomed to stealing from his house on the way to life. Because his subconscious is accustomed to raising children. He takes Tangrikul home to steal. At Tashmurad's direction, Tangrikul Boy enters the bedroom and takes his money and wealth. When Tashmurad saw that his father had woken up, he fired his pistol at the top of the pistol, and the neighbors became confused. Tangrikul, meanwhile, stabs Boy to death. Taking the fortune, the two run out of the house, and they go to the tavern again. As if nothing had happened, Tashmurad was having a good time. There can be no more indifference, more tolerance. It is natural that this scene evokes feelings of hatred in the heart of any reader (viewer).

In the tavern, all his friends drink to Lisa's health, and at the height of the excitement, noise is heard from outside, and the guards come rushing in. Lisa runs away. The rich man's son Tashmurad, the liars: Davlat, Tangrikul, Nor are captured. The conclusion that this is the consequence of illiteracy is the opposite of drama.

Pesada Boy "What will happen if I teach my son?" not even interested. This was a tragic mistake of the rich man, who was eventually killed "by his son." In upbringing, which is the main issue, the rich remain in sin. Because in drama, tragedy happens as worthless money. Tashmurad's carelessness is the result of his laziness, lack of self-awareness, ignorance, blindness, spiritual blindness.



At the end of the drama, the author comments on ways to escape the tragedy through the image of Ziyoli: "This is the fate of children without knowledge and education. If his father had taught them, this crime and patriarchy would not have happened to them, and they would not have drunk alcohol, and the diet would not have been justified. For the rest of his life, there would be no Siberia and no bandit and doomsday, no hell. If they did not drink alcohol, they would not be tormented and tormented forever in this world and in the Hereafter. Oh, it is the ignorance that really killed the rich and tormented these guys forever. It is rudeness and ignorance that destroys us, destroys us, and destroys us; homelessness, homelessness, complication, poverty and necessity and humiliation are all the fruits and result of ignorance and ignorance. The advanced nation of the world develops by means of science. From ignorance in captivity and captivity. Since we are uneducated and do not educate our children, bad events and misfortunes must always prevail among us. There is no other way but to study and teach these things to disappear." These thoughts are the pinnacle of drama content. Researcher Ahmad Aliyev explores these points in a unique way: - Behbudi education shows that his son led the looting and even murder of Boy in order to make as deep as possible the horrors of tragedies in life caused by children with impaired education. It also explains the consequences of the crime committed in both worlds. In his next words, Behbudi stressed the need to raise the level of the population and teach them to understand themselves in order to get rid of the negative effects of the colonialists.

The opinion of the researcher is in line with the opinion of everyone who correctly understands the idea of "Padarkush". Because in "Padarkush" the main task of the time is to start education from the family.

When it comes to Behbudi's language, as we have seen in the section on his journalism, we see that it is also possible to use dialectical materials, albeit sometimes from popular words. This feature was also transferred to the drama "Padarkush". Including,

Intelligent - Now is a new and different time. It is said that a nation without knowledge and skills will lose its wealth, husband and tools day by day, as well as its morals and reputation, and even its religion will be weak;

The state- Business will be the opposite. Do you have money? Take it all out (everyone takes it out. The government counts, less than five rubles). This mine is nothing. We need to find a way.

The use of *ga* instead of *da* and the use of *mines* instead of *with* are mentioned in the hero's speeches, which is a characteristic feature of Samarkand dialect.

In the drama "Padarkush" the plot shows the events of the past and the future before our eyes, as it is today. It also draws the reader into the realm of what is happening and turns them into a living witness.

A characteristic feature of the drama composition is conciseness and cohesiveness. One of the characters in "Padarkush" demands the other. The episodes in the play are also directly inevitably linked to the previous episode. In other words, the next episodes are prepared by the episode in the previous episode. The incident at the rich man's house causes the next events to take place. The debate between Boy, Domla, Tashmurad, Ziyoli in the first act - the controversial events allow to create a picture of the pub in the second act. The drama composition was creatively found by the author.

Commenting on the shortcomings of the drama "Padarkush", Bakhtiyor Nazarov writes: In particular, the murder episode is more artificial. The idea in the play always comes not from the action of the protagonist's character, but rather from the author's desire to reveal his goals more quickly. This is probably due to the submission of the image movement to the idea and the lack of experience in the drama genre"(3).

The researcher's opinion is reasonable, but it will be necessary to evaluate the author's work based on the current situation. Because at that time no dramatic work was created in the Uzbek language. It is also known that Behbudi was the first to enter this genre. It should be noted that in the creation of this poem, Behbudi made the liberation of the people from colonial oppression through enlightenment the main task. That is why the above-mentioned shortcomings are overshadowed by the issue raised in the drama.

Thus, Mahmudkhoja Behbudi's drama "Padarkush" laid the foundation of Uzbek drama and theater. With this work, Behbudi made a significant contribution to the formation of modern literature as the head of the Uzbek theater.

The main theme of Jadid literature is enlightenment, and Behbudi started this direction with the drama "Padarkush". At the same time, it was important that the written drama be in the vernacular. In this regard, Behbudi became a role model for his successors.

Mahmudkhoja Behbudi's enlightenment journalism, drama and activities are significant in that they reflect the views of Jadidism. The drama "Padarkush" is based on a certain concept, despite the shortcomings of its first work. The value of Padarkush becomes even more apparent when we recall that during the Soviet era, the concept was lost and replaced by more nude politics.

All of Behbudi's work and creativity was built on a single concept. It was the concept of enlightenment. Enlightenment is stronger than any



revolution, higher than any revolution. Enlightenment is also what makes a person beautiful, refreshed, cleansed, and made intelligent, wise, and civilized. Enlightenment is more effective than any weapon. A nation that seeks knowledge, a thirst for knowledge, a nation that possesses knowledge is the best nation, an enlightened nation is a free nation. An enlightened nation cannot be enslaved, enlightenment is freedom.

Looking at Behbudi's work, mainly analyzing the drama "Padarkush", we see that he had a similar understanding of the concept of enlightenment. Behbudi believes that enlightening the nation is tantamount to liberating it.

One of the great works of Behbudi is that he laid the foundation for the Jadid movement, its program and views with all his creativity, mainly through the drama "Padarkush". Life today has proved that what he started is not a half-hearted, but a movement based on a complete, holistic, solid concept.

Thus, with the drama of Behbudi, he made a significant contribution to the development of artistic and aesthetic thinking of the nation.

Impressed by Padarkush, one by one he began to write plays. The opinion of the well-known scholar Izzat Sultan is noteworthy: "Qadiri's poems" Ahvolimiz "and" Millatimga "and the drama" Juvonboz "were written in imitation of Behbudi."

The scholar compares the work of Behbudi and the early work of Qadiri. He compares their work, saying that Qadiri's work was influenced by Behbudi's work. If we compare "The Unhappy Groom" and "Padarkush", we can see the democratic tendency in the work of Abdullah Qadiri. While Behbudi in the drama Padarkush shows the distortions of the local bourgeois environment and calls for its correction, A. Kadyri takes a different path - following the rich, having a big wedding and depicting the tragedy of a poor young man who was unhappy"(4).

So, between 1914 and 1917, like Abdullah Qadiri, Nusratillo Qudratullo's son's "Wedding", Haji Muin Shukrullo's "Old School - New School", "Poppy", "Youth Victim", "Judge and Teacher", "Rich and Servant", "The Oppressed Woman", Abdullah Badri's "The Fool", "Juvonmarg", "Prayer Thief", "Mr. Poisonous Life" and about twenty other poems. In most of these, the idea of enlightenment is the main issue.

During the twentieth century, the Uzbek play was born and grew. It can be said that he has reached maturity. We can proudly say that there is a unique original play. That is why Padarkush has a special place in the history of our literature and its importance cannot be underestimated. The development of Uzbek drama cannot be imagined

without the drama Padarkush (5). Because this play introduced Behbudi to Uzbek literature as the first playwright.

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